

Fur

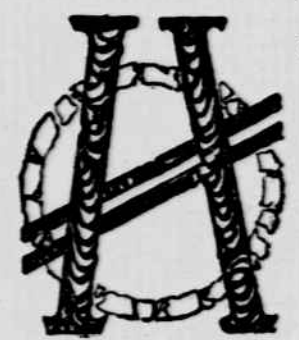
for Mink



Thousands of
Mink Skins go to make
a Coat
like This

One Fur heaped on
Another with Fringe
to Boot

Sable Now the Supreme Luxury in Furs—Orange Fox a Fad in Paris—Superb Scarfs and Muffs for Evening Wear—Whole Costumes Made of Fur Now.



ORSE SHOW week is the official opening of the fur season in New York. Before that date furs are worn, of course, if the weather turns cold enough; but at the horse show furs are worn whether or not the thermometer warrants it, and if the Indian summer is too long and too late to make coats bearable, dainty frocks accompanied by handsome fur neckpieces and muffs are donned. The wisecracks are prophesying a cold

winter, and, contemplating the preparations which the furriers have made, one sincerely hopes that prophecy may come true, for only snappy, freezing weather will make many of the huge neckpieces and draped fur wraps endurable. What the furriers call collars are really sizable capes, which cover the figure to the waist line, and these tremendous neckpieces, with their big muffs to match, require a goodly supply of fur—as the purchaser soon discovers. An example of the exaggerated size of some of the new furs is instanced in the photograph of a set of black and white fox furs designed for use with a handsome reception costume. Black and white fox pelts are used in this superb set, and the skins are

tossed over the shoulders in a carelessly luxurious effect that is picturesque in the extreme. The muffs are made of black velvet lined with white satin and, over the diagonals are flung two foxskins, one black and the other white, with a naturalistic trimming of paws and brushes. Heads, paws and brushes also trim the neckpiece, and the white animal seems grasping the body of the black one in its teeth, and the black animal the white one in a realistic and ferocious manner.

Even the more inexpensive fur sets, made up to sell in quantities from dyed skins, have this barbaric, picturesque character and the conventional, narrow fur stole crossed in front of the throat has a very prim, old-fashioned look this season contrasted with the big fur neckpieces that are flung over the shoulders and back. Tails and paws are lavishly

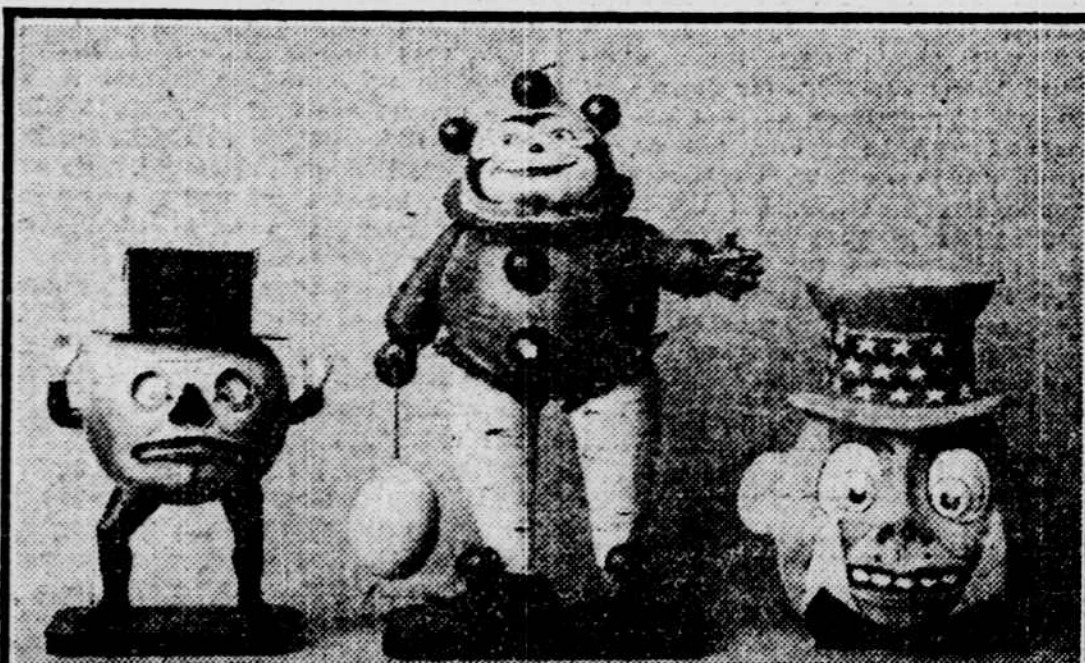
A Set of Black and White Fox worth a Small Fortune

used to increase this effect of luxury and even the most inexpensive furs when made up in the new styles cost a good bit more than they did a few seasons ago. The wraps also are quite different from the straight, conventional affairs of a few seasons ago. Once a sealskin coat differed very little from an ordinary ulster in style. It was slashed up the back, had regulation coat sleeves and a narrow collar and lapels, and very often it was lined staidly with quilted wadding in the somber shade of the brown fur. Now, the sealskin wrap is an entirely different affair. Its lines are exquisitely graceful, and while not defining the figure so plainly it gives an effect of slenderness and grace that is truly marvelous. Yards of white crepe paper are wound in spiral effect around the tall standard of the lamp to form "draped skirts," and a straight tunic of the white paper falls from a pleated paper ruche which represents a collar just below the lighted head. Arms are made of long strips of pasteboard and over them fall white tissue paper "angel" sleeves. Of course the fingers are cut long and clawlike and the more rudely fashioned the hands the funnier.

Sometimes the Halloween hostess persuades a young brother to dress up in sheet draperies to play the ghost of some well known person "come back a la mode" to be one of us. A length of white muslin, with holes cut for the eyes and nose, and two rows of teeth suggested with black paint, is thrown over the "ghost's" face, another length of white muslin being draped over the shoulders and shoulders, glove filled with cracked ice is presented cordially and solemnly for each guest to shake. The "ghost" being held of course in the "ghost's" own hand under cover of the sleeve. The Halloween cake is a feature that should not be omitted from the night's entertainment, and this cake may be brought on at the close of supper, each guest cutting a slice in turn. In the cake are hidden various tiny trinkets which are supposed to hint at the future fortune of the recipient. A ring signifies a happy marriage; a thimble, spinsterhood; a button, bachelorhood, or, if found by a maid, betrothal; a library card, a library career; a pencil, an artistic one; a coin, wealth, and so on. The hostess may use her own ingenuity in selecting the cake favors, but very tiny ones must be chosen or the cake itself will not be a success.

There are certain traditional Halloween rites which must not be omitted from the most up-to-date Halloween party. One of these is the bobbing for apples game, which is an ancient English custom. Red bobbing for apples—or "ducking" for apples, as it is called very properly—should be indulged in only when the Halloween party is an informal lark and nobody has on anything that a good drenching with water will injure. A more modest form of the bobbing for apples game may be arranged by the Halloween hostess who is entertaining a party of well-dressed young people. The apples, great, rosy affairs, float in bona fide water, but to each apple a string is attached, a little red ribbon bow, which may easily be caught in the teeth, and when the apple is lifted from the water a slip of paper is discovered thrust into a slash cut in one side near the top. On these slips of paper are inscribed various pertinent and pleasant quotations applicable to the discoverers.

Some of the new conceits for Halloween decoration are illustrated. All these pictures have been made from photographs



HOBGOBLINS IN GAY CIRCUS RING ATTIRE.

and peer over the girl's shoulder into the mirror while some one strikes twelve on a clock. The girl pretends to wipe the reflections off the mirror until she sees

the particular face that pleases her. Then she rises and dances away with the chosen swain, the disappointed young men dancing in pairs together.

Pumpkin pincushions, pretty candlesticks, catseye jewelry and fancy baskets and bonbon boxes decorated in Halloween style make charming favors for a cotton of this sort, and of course the decorations. The menu may also include appropriate dishes, like fruit and nut salad, pumpkin tarts, cider and ice cream in Halloween shapes, which any good caterer can furnish. Some parties of the deliciously creamed meat were labeled on the menu card at a Halloween party last fall "Patties a chat noir," and the patty shells were set on little mats of suggestive black fur (cut from an old muff). The guests made many facetious comments on the chat noir course, but the patties were all consumed with evident relish nevertheless.

Ghoulish decorations add much to the Halloween character of the entertainment, and if you happen to possess one of the tall piano lamps, or an ordinary lamp, slender lamp which stands on a small table, you can concoct a wonderful spectral ghost which will be certain to make a tremendous hit. The ghost's head is made of yellow crepe paper over

HALLOWEEN PLANS NOW

SO long as there are cats, pumpkins and hobgoblins, a party will not matter greatly what the character of the Halloween party may be, but whether it is a card party, cotton or just an ordinary Halloween frolic, the sepulchral lights, mysterious, green-eyed felines and other symbols of the witchery might not be omitted if the occasion is to be a success. Halloween cottons have been quite the fad for the last season or two, and these dances can be made very charming with the aid of crepe paper decorations, pumpkin-shaped lights and favors of Halloween type. One of the prettiest figures for such a cotton is the mirror figure, which introduces the old Halloween superstition of the lover's face reflected in a maid's mirror on the stroke of midnight. When this figure is to be danced the lights in the ballroom are lowered, red-shaded lamps being set here and there to lessen the gloom. The girl called up by the cotton leader is handed an ordinary hand mirror and a lighted candle in a candlestick. She takes her place in a chair in the center of the room and the young men summoned by the leader come behind the chair in turns



CATS AND BATS ARE IMPORTANT HALLOWEEN FEATURES.

cold days the fur coat is seen on the street over little frocks of cashmere or mohair, but on the bright, clear days of which New York sees so many—when the mercury hovers between forty and fifty, my lady prefers a smart coat and skirt suit with a handsome fur neckpiece and muff to the more cumbersome fur wrap.

The fur coats this season are most graceful affairs, built on rather narrow lines, but roomy enough at the shoulders to be very comfortable over wool frocks. The models for day wear have coat sleeves flared with wide cuffs, and huge shawl collars of the fur of some contrasting pelt. The very smartest Parisian coats are severely plain in effect, the richness of the fur being considered distinction enough without an added trimming of contrasting pelt. Sometimes a striped border trimming is contrived by arranging strips of the fur in opposite directions, as in one of today's photographs which shows a Drecoll coat of genuine seal in mantle style with a deep shawl collar, cuffs and border trimming of the seal striping just described. The fastening is at the left side, below the waist, two large buttons covered with the seal skin being fastened under an ornament of brown silk cord. The richness of this beautiful coat is apparent at a glance, no added garniture of skunk, opossum or other pelt could add to the distinction and beauty of the garment as it is, in its simple, perfect good taste. In striking contrast to this beautiful Drecoll coat is another sealskin model. This coat is far more coquettish and pretentious in style than the simple Drecoll wrap, but it lacks the dignity and exquisite distinction of the Paris-made garment. The lines are in accordance with fashion's mandate for fur wraps of this character, but at the foot of the coat there is an excessive, though modish, trimming note. Around the front of the garment is an "apron" of undyed muskrat, while at the back deep silk fringe borders the coat, the fringe being set on below a band of the sealskin, upon which are huge cord buttons and loops. The shawl collar and wide cuffs are edged with the undyed muskrat, which, by the bye, is a very attractive new fur much favored by Paris. This fur has a grayish cast with soft brown stripes and is like the Australian opossum without its blue tinge. The coat is a very well described there is a touch of the muskrat, trimmed at the left side with an East Indian ornament of colored beads.

Only the very rich woman now can afford a coat of real sealskin or genuine mink, and for that reason its price is almost prohibitive now that the Russian drama has forbidden the trapping of sables for three years. Sealskin is a most twice as costly as it was two years ago and mink has advanced almost as much proportionately. Even the once-despised skunk, known to the polite world variously as leurre, brown marten and Alaska sable, is 75 per cent more costly than it was two years ago, and the common mink coat must value its skin at \$15 instead of 20 cents. Fortunately, however, for those of us who may not afford to spend thousands of dollars upon a winter fur, there are many less costly varieties, some of them imitations of the aristocratic seal, fox and sable, and some of them genuine, though modish, trimmings. For example, dyed racoon looks much like seal; thibet goat when cleverly treated is hard to tell from the extremely costly white Shika fox; red fox of the fields is dyed to resemble the aristocratic muskrat; come, looks much like ermine; Australian opossum is almost as pretty as the rare and costly chinchilla—and so on. Mink is one of the furs that have never been successfully imitated. There are horrible fur neckpiece and muffs set sold as "mink," which are merely marten skins dyed with a paint brush and which deceive nobody. The "brook mink" sold by many good furriers is really muskrat, and the Japanese mink that is so cleverly treated that it deceives even the dealers. In genuine mink the black streak goes clear through the fur. This fur is very beautiful when new, but it soon fades and loses its depth of tone, taking on the yellowish shade of the brown fur. Now, not as fashionable as the darker brown sealskin and the soft gray-brown muskrat which is used for draped evening wraps.

The furs par excellence for dressy evening and afternoon limousine wraps are ermine and moleskin. The latter has come into favor within the past two seasons and is now very fashionable. The soft, lovely grayish brown of moleskin matches no other fabric exactly and yet this adorable fur seems to harmonize with all fabric colorings. From a humble dressy wrap clear through the fur for the voluminous affairs draped in oriental fashion many more are required. Mole skin, as everyone knows, is a fur that may be draped as readily as velvet, and it is usually made up in mantle rather than coat style, with gracefully draped sleeves and other oriental features. A handsome moleskin wrap with trimmings of skunk is illustrated. Another wrap, displayed in a 5th avenue furrier's window this week, is in perfectly plain mantle style, and so becomingly it is, there are a long, soft moleskin scarf, lined with gray silk, and a huge flat muff that might be a second scarf doubled over and softly lined. Both scarf and muff are trimmed with long chenille fringe in the shade of the moleskin. Ermine, of course, is the fur of furs for an evening wrap—if one can afford the luxury. If not, one may have white

of real Halloween favors, ready in the shops for this year's fun and frolic on the night of October 31. The most popular are pumpkins, bats and broomsticks and hats have not been forgotten, and the jolly hobgoblins are all built to hold candy somewhere in their interiors. The Halloween ghost is made



PUMPKIN WAND FOR THE HALLOWEEN COTTON.

of white crepe paper wrapped round a decorated basket, and the ghost is a pumpkin-faced shell for ice cream or candy. The graceful wand for a Halloween cotton is trimmed with green crepe paper leaves and swimming pumpkins, also made of crepe paper in yellow shades.

Silver Amulets That Contain Sachet.

My lady wears now slung about her neck on a slender silver chain a dainty, round ornament that looks like a flat plaque, but which is really a very thin silver case containing circular sheets of absorbent paper perfumed with her favorite odor. The silver cases are beautifully chased and the metal is pierced in flame effect to allow the perfume to escape. These new amulets are worn outside the blouse and sometimes the chain is long enough to allow the silver plaque to swing just outside the front of the blouse. Of course the sachet and perfume case may be as handsome as one desires, and some of the chains are set with pearls in most effective fashion.

A decided vogue for black velvet and dark navy blue velvet is noticeable.



Sealskin is Arranged
Now in Rich Striped Effects

White
Ermine and Red Fox, Poirer's
Favorite Combination

cone trimmed with ermine tails, to give the ermine effect. White fox trimmings are not now as fashionable with ermine as the brilliant orange fox, which was one of the Paul Poirer enthusiasms last winter in Paris. This fox is really our humble American fox of the fields transformed by fashionable favor into a distinguished and expensive fur. The reddest and most brilliant fox skins and used them for trimming purposes on white fur wraps and on his remarkable oriental gowns. An illustration shows one of his white ermine evening wraps with trimmings of orange fox. The bigger one's muff the better this season, but fortunately these huge muffs

are flat rather than round and are so built that they are wonderfully light and easy to carry. The barrel-shaped muff was not a success for street use, and only a few of these muffs, designed for carriage use, are seen. All the new neckpieces are lavishly trimmed with brushes and paws, and one wears her neckpiece girlishly tossed over one shoulder. Prim, fasten-in-front neckpieces are relegated to matrons of mature years. For use with tailored street suits the favorite pelt is fox in white, blue and black, pointed fox, fisher, fish, hawk and raccoon, all made of the Persian lamb or caracul, and trimmed with braid or oriental embroidery.

season, but just now the brown and gray furs are in higher favor than black. A novelty in the fur line is a good-looking coat and skirt suit made of black broadtail—cheaper models are of the black caracul—the skirt having the prescribed narrow lines and the coat being a smart hip-length affair jauntily cut and trimmed with broad black silk braid. Sometimes a little vest of oriental embroidery is let into the front of the coat. To match this fur suit there are accessories in the way of tope, muff and reticule, all made of the Persian lamb or caracul, and trimmed with braid or oriental embroidery.

SUITABLE CLOTHES FOR OLDER WOMEN

EXCEPT in very few instances, there should be no age line in fashions. There is, or should be, a difference in colors, and to a certain extent in materials, but not in styles. The styles of the day are quite as well suited to women of one age as of another.

In regard to colors, a young girl can wear the most startling, trying shades and carry them off more or less successfully, but an older woman has to consider what is suitable and becoming, and choose colors that will help her. She should avoid bright, harsh shades that call for a young, fresh complexion on the one hand, and the drab tones and dull blacks that suggest the old lady on the other. Dark colors are more becoming to stout figures than light shades that have a diffusing quality and make a woman look larger than she is. The stout woman should never wear white, or light colors and blue or yellow.

Soft, indefinite colors suit an older woman better than brighter shades. They should avoid all light colors except white, pearl, silver and oyster gray, any shade of ecru, cream, or pearly color, and black and white for a contrast. For instance, one was made of pale blue ecru, which is a very pleasing contrast. For instance, one was made of pale blue ecru, which is a very pleasing contrast. For instance, one was made of pale blue ecru, which is a very pleasing contrast.

If you wear chiffons and velvets in your evening dresses, be sure that they are weighted properly with fringe or beads, or embroidery, so that they will fall in straight lines about your figure. The white fluff that is so smart on afternoon and evening gowns is a style that is perfectly suitable for the older woman, unless she happens to be stout. It is hardly a style that looks well on a large figure.

A coat suit of black and white striped serge and a black hat trimmed with white wings is one of the handsomest outfits for a woman of mature years. Black and white fabrics are always stylish, but care must be taken not to select the noticeable designs, which attract more attention than the even brilliant color schemes. A modest black-and-white plaid is suitable for any age, but a large, pronounced plaid is too loud for a conservative woman. The same rule holds for stripes. There are striped goods in most exquisite taste and other ways to be called stunning, but they will not be chosen by the woman who does not want her clothes to have a sort of a sign-board effect.

Proper black and white is always a safe purchase. The combination of black and white in which the black is worn over the white is among the smartest color tones. An embroidered black chiffon over white satin is often seen in the hands of imported gowns and black chiffon waists over white silk or satin are among the most popular models. An older woman seen recently at a reception wore a most becoming costume of gray and pink, which set off the beauty of her hair and face. The dress was of a faint shade of pink to her cheeks, which was a great deal prettier than any rouge effect she might have had. The skirt of her gown was of gray cloth, the bodice of gray chiffon over gray silk, with a small yoke of lace and narrow piping of pink where the yoke and bodice joined. Over this she wore a long evening coat of gray broadcloth lined with a soft pink silk.

WAISTS OF TWO COLORS AND TWO MATERIALS

A RATHER odd effect is gained by the kind of material for one side of the waist, while the other side is of a material quite different in both shade and texture, the two sections running across the bodice diagonally. If a woman had too little cloth for her waist and fashioned it in this way from necessity it would be a calamity, but now that it is done with purpose, and that purpose to walk meekly in the footsteps of Dame Fashion, it makes all the difference in the world. We can feel quite at ease if we are blue on one side and gray on the other. We are in fashion if we have a beautiful blue head garniture on the left of us and a gray skirt on the right of us. It is of a clever ruse for the woman who is making over an old dress and is short of material. Many of the newest gowns have sleeves of two materials. In one beautiful evening gown the sleeves of pink muslin were cut away in front, and through this open oval space was seen the embroidered net. On some gowns almost the entire upper part of the sleeve was cut away and filled with a sort of lattice work of silk which was twisted in cords, each interstice being joined with a gold sequin.

Marabou and Ostrich Feathers.

MARABOU, ostrich and marabou, and ostrich alone are the feathers used in the latest neckpieces and muffs, and not for many a season have these accessories proved as smart and attractive as now. Marabou is now so beautifully manipulated that sets of it are very often preferred to those of fur, especially as they may consistently be worn all the year round. Furs in midsummer always look out of place, but not so marabou or other feather neckwear. It is light in weight, soft, soothing and inexpensive. A square collar of white marabou is bordered in black marabou, while a box of white marabou has an ostrich-blue finish. Another favorite fancy is to have muffs and collars constructed from alternating bands of shirred chiffon and marabou.

The new ostrich boas are charming and soft, for instead of the old short ostrich the boas of this season are made of the tied ostrich, and most frequently uncured, producing a wonderful fringed effect so fashionably just now. For variation these boas and collars are made up with utter delicate things, thus giving a pleasing contrast. For instance, one was made of pale blue ostrich, which is a very pleasing contrast. Another exquisite collar was made of five blending shades of peach pink

FOR AFTERNOON.



There is something very "taking" about the model sketched today. It is of elephant gray cashmere with a bib effect in back and front over bretelles made of two tones of gray taffeta. The yoke and collar of gray lace have the effect of being "let through" the blouse front where a pendant triangle of the same lace is finished by a silk tassel. The little pieces turning forward over the bib are of the taffeta, as are the cuffs of the pretty sleeves. The waist line is marked by two rows of shirring and the skirt, closing on the right, has a little rever of taffeta similar to those on the blouse.